



## Tertiary Entrance Examination, 2001

### Question Paper

# ENGLISH LITERATURE

#### *Time allowed for this paper*

Reading time before commencing work: Ten minutes

Working time for paper: Three hours

#### *Materials required/recommended for this paper*

##### **To be provided by the supervisor**

This Question Paper

Standard Answer Booklet

##### **To be provided by the candidate**

Standard items: Pens, pencils, eraser or correction fluid, ruler

Special items: Nil

#### *Important note to candidates*

No other items may be taken into the examination room. It is **your** responsibility to ensure that you do not have any unauthorised notes or other items of a non-personal nature in the examination room. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.

*Structure of this paper*

Section		No. of questions available	No. of questions to be attempted	Marks available
I	Texts and Contexts	5	1	25
II	Prose Fiction	5	1	25
III	Poetry	5	1	25
IV	Drama	5	1	25
Total marks				100

*Instructions to candidates*

1. The rules for the conduct of Tertiary Entrance Examinations are detailed in the booklet *TEE Handbook*. Sitting this examination implies that you agree to abide by these rules.
2. Write your answers in the Standard Answer Book.
3. In answering the questions, you must make detailed reference to at least **four different set texts** in total. You may not make detailed reference to the same set text in more than one section of the examination. Failure to fulfil these requirements may incur penalties.
4. It is recommended that you **do not use pencil**.

**SECTION I - TEXTS AND CONTEXTS**

The four areas for the study of **Texts and Contexts: Representations and Issues** are:

Class  
Cultural Identity  
Gender  
Race and/or Ethnicity

Answer ONE question from this section. When answering a question from this section, you may discuss any suitable text or texts in your answer, provided that you make substantial reference to at least one of the texts listed on pages 4, 5 and 6.

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1. Social conventions limit the political and domestic lives of men and women. Evaluate this statement with respect to at least one text.
2. Readers are often prompted to investigate the imbalance of power in society through representations of ethnicity or race. Discuss how ethnicity or race is represented in one or more texts.
3. Explain how writers use class to define characters and to determine their success or failure within society. Refer to one or more texts in your answer.
4. Social and political conditions influence the way in which a reader constructs meaning. Discuss this in relation to one or more texts.
5. Examine how one or more texts represent cultural identity.

## SECTION II - PROSE FICTION

Answer ONE question from this section, making detailed reference to at least one of the following texts.

**ALLENDE**, *Eva Luna*; **ASTLEY**, *It's Raining in Mango*; **ATWOOD**, *The Handmaid's Tale*; **BOLL**, *The Lost Honour of Katharina Blum*; **CONRAD**, *Heart of Darkness*; **HARDY**, *The Mayor of Casterbridge*; **HAWTHORNE**, *The Scarlet Letter*; **JOLLEY**, *The Well*; **KINGSTON**, *The Woman Warrior: Memoirs of a Girlhood Among Ghosts*; **McCARTHY**, *All the Pretty Horses*; **MALOUF**, *Remembering Babylon*; **ONDAATJE**, *The English Patient*; **SHELLEY**, *Frankenstein*; **TOIBIN**, *The Heather Blazing*; **WHARTON**, *The Age of Innocence*; **WHITE**, *A Fringe of Leaves*; **WINTON**, *Cloudstreet*; **WOOLF**, *To the Lighthouse*.

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6. Explain how the time and place in which a novel is set influences the reader's construction of meaning. Refer to at least one novel.
7. There is no such thing as a 'neutral' story or narrator. Discuss how the narrator positions the reader to accept a particular reading of a text. Refer to one or more texts in your answer.
8. 'The novel does more than tell a story. It supports a value system or it proposes some view of how life is or should be lived.'<sup>1</sup> Discuss this statement as it relates to a text which you have studied.
9. Writers investigate social actions and interactions through the ways in which the characters are constructed. Discuss with reference to one or more texts.
10. Novels often have more than one setting. Explain the ways in which a writer uses a change of setting to achieve a specific effect or to shape particular meanings. Discuss with reference to one or more texts.

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<sup>1</sup> Mitchell, A. (1986). *Inside the Novel*. Carlton, Victoria: Pitman, p. 106.

**SECTION III - POETRY**

Answer ONE question from this section, making detailed reference to at least one of the following texts.

Poems are to be selected from prescribed editions of the following poets: **BISHOP; BLAKE; CHAUCER; ELIOT; GARDNER** (ed.), *The Metaphysical Poets*; **HARWOOD; HEANEY; KINSELLA; RICH; WHITMAN; WORDSWORTH; WRIGHT; YEATS.**

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11. Many poets use traditional forms and/or less structured ways to communicate their ideas. Discuss how a poet can use traditional forms or challenge them. Refer to at least two poems in your answer.
12. Compare how two poets use figurative language to construct meaning. Refer to at least two poems in your answer.
13. The values and beliefs of the persona influence a reader's understanding of a poem. Discuss with reference to at least two poems.
14. The representation of a time and place in a poem helps us to understand the ideas or views presented. Discuss with reference to at least two poems.
15. A poet's beliefs and cultural values and those of the reader influence the ways in which a person might read a poem.

## SECTION IV - DRAMA

Answer ONE question from this section, making detailed reference to at least one of the following texts.

**BRECHT**, *The Caucasian Chalk Circle*; **CHEKHOV**, *Three Sisters*; **CHURCHILL**, *Top Girls*; **DAVIS**, *No Sugar*; **EURIPIDES**, *Medea*; **FRIEL**, *Translations*; **IBSEN**, *Hedda Gabler*; **MARLOWE**, *Doctor Faustus*; **MILLER**, *A View from the Bridge*; **NOWRA**, *Inside the Island*; **SHAKESPEARE**, *Othello*, *The Tempest*; **SOYINKA**, *Death and the King's Horseman*; **STOPPARD**, *Arcadia*; **THOMSON**, *Diving for Pearls*.

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16. Playwrights invite the audience to accept or reject a character through a variety of mechanisms: dialogue, actions, lighting, costumes, music, scenery and stage directions. Discuss with reference to a play.
17. Plays can often confront an audience with uncomfortable situations as a way of encouraging some critical reflection on society's norms or expectations. Discuss with reference to a play.
18. Discuss how the use of character enables a playwright to communicate differences in class, power and relationships in a play which you have studied.
19. Discuss how the setting of a play helps a reader make meaning. Refer to one or more plays in your answer.
20. Discuss the ways in which the audience uses its own social and political experiences and values to construct meaning from a play.

END OF PAPER

*Published by the Curriculum Council of Western Australia  
27 Walters Drive  
OSBORNE PARK WA 6017*